Time to Renew?

IS THIS YOUR LAST ISSUE of Oboegaki? Most subscriptions will expire with this issue. Please look on your mailing label for the telltale words “last issue.” Your paid memberships have allowed us to continue publishing substantive articles, such as this issue’s bibliography of early modern art history. We look forward to your continued support.

Update on Historical Preservation

As reported in the March issue of Oboegaki, Luke Roberts is working on having a samurai residence preserved in Kochi city in Japan. Roberts research revealed that the home, although in disrepair, enjoys a storied list of residents, ranging from samurai activists to a modern novelist. Dr. Roberts recently notified us of a partial victory in the preservation movement and requested help to secure a full restoration. The following is excerpted for Roberts’ e-mail notice to the network:

After four years of work by our preservation committee, the city finally agreed to try to save the residence. The city will dish out the ¥300,000,000 to buy the land and our preservation movement is trying to collect the ¥100,000,000 to cover restoration costs of this old but beautiful home in need of repair. We have collected a lot, but recently the collection has lagged and the movement needs a little psychological boost.

I would like to ask if those of you who are interested in this project to contribute a small sum and I would like to use the names of contributors in a cover letter to the preservation committee along with the total contribution. The dollar amount itself is not of great consequence, but a show of concern and support from a group of foreign scholars would, I think, be very beneficial. It was, after all, my gaijin letter to the local newspaper that galvanized the movement.

If I get responses, could I call the contribution from “EMJNET”? or perhaps from “A concerned group of American (British etc.) historians”?

If you are interested please send a check payable to Luke Roberts at the address below. If you are able to contribute just your name, this too would be very helpful.

Luke Roberts
Dept of History
University of California
Santa Barbara, CA 93106

If you prefer, write directly to the preservation office in Kochi with a brief message of support and the contribution in yen.

〒780) Kochi-shi 高知市
Ozu-chō 小津町 4-36
Bukeyashiki hozonkai kaichō
武家屋敷保存会会長
Yagyū Wataru 柳生

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areas of language pedagogy, curriculum development and language proficiency testing is highly desirable. Applications, including a curriculum vitae, statement of teaching interests, and three letters of recommendation, should be sent to Professor Christopher Brockett, Department of Asian Languages and Literature, DO-21, University of Washington, Seattle, WA 98195. Priority will be given to applications received before January 1, 1994. The University of Washington is building a multi-cultural faculty, and strongly encourages applications from female and minority candidates. AA/EOE

NOTE: A competitive recruitment and selection process is being conducted and if a U.S. worker or permanent resident is not selected pursuant to this process, an application for Alien Employment Certification may be filed on behalf of an alien to fill the job opportunity. Interested persons should submit an application to Christopher Brockett, chair, Japanese Search Committee.

University of Illinois at Urbana-Champaign

The University of Illinois at Urbana-Champaign has a tenure-track in MODERN JAPANESE HISTORY, beginning August 1994. The announcement below will appear shortly in the AAS Newsletter, and the AHA Perspectives.

In keeping with U of I History Department practice, the search is chaired by a historian from another field, Peter Fritzsche, a specialist in modern German history. If you wish to contact Peter by phone, call 217-333-4195; Ron Toby’s phone is 217-333-6874.

MODERN JAPANESE HISTORY. The departments of History and East Asian Languages and Cultures, University of Illinois at Urbana-Champaign, invite applications for a historian of modern Japan, at the rank of tenure-track assistant professor, to begin August 1994. Completed Ph.D. required for appointment; publications and teaching experience preferred. The successful candidate will join a comprehensive program of research and teaching at the undergraduate and graduate levels in both departments. Salary competitive. Send vita, transcripts, and three letters of recommendation to Professor Peter Fritzsche, Chair of the Modern Japanese History Search Committee, Department of History, 309 Gregory Hall, 810 S. Wright Street, University of Illinois, Urbana, IL 61801. All applications received by 22 November 1993 will receive full consideration. The University of Illinois is an Affirmative Action/Equal Opportunity Employer.
Electric Kanji:
an occasional series on the electronic management of Japanese text

Mark Ravina
Emory University

KE N LUNDE, a leading figure in the development of Japanese-capable software, is the author of a forthcoming book on the electronic handling of Japanese text. Ken is the Project Manager for Japanese Font Production at Adobe Systems, Inc., a leading manufacturer of computer-based font technologies. The following is excerpted from a press release:

Subject: Announcing Understanding Japanese Information Processing by Ken Lunde

Published by O'Reilly and Associates, Inc.
ISBN 1-56592-043-0
Publication date: September 1993
Price: $29.95

About this Book:

There are many complex issues surrounding the use of the Japanese language in computing. Unlike English, which has 26 letters in a single alphabet, Japanese has thousands of characters in three scripts. The issues around handling such an unwieldy collection of data are formidable and complex. Up to now, researching and understanding the relevant issues has been a difficult, if not unattainable task, especially to a person who doesn't read or speak Japanese.

Understanding Japanese Information Processing is a book that provides detailed information on all aspects of handling Japanese text on computer systems. It tries to bring all of the relevant information together in a single book. It covers everything from the origins of modern-day Japanese to the latest information on specific emerging computer encoding standards. Here is a sampling of the topics covered:

- The Japanese writing system
- Japanese character set standards
- Japanese encoding methods
- Japanese input
- Japanese output
- Japanese code conversion techniques
- Japanese code and text processing tools
- Japanese e-mail

In addition, there are over 15 appendices which provide additional reference material, such as a code conversion table, character set tables, mapping tables, an extensive list of software sources, a glossary, and much more.

Both O'Reilly & Associates and the author are excited about the publication of this book because it fills a large void for information about the Japanese language for English-language readers. This book is able to both describe the Japanese language generally and cover very detailed specifics about implementing the language on computers. Even a person with only a casual interest in languages will find the book engaging. A programmer interested in writing a computer program which will handle the Japanese language will find the book indispensable.

For more information on this book, contact:

O'Reilly & Associates, Inc.
103 Morris Street, Suite A
Sebastopol, CA 95472 USA
(800) 998-9938
(707) 829-0515
Fax: (707) 829-0104
UUCP: uunet!ora!nuts
Internet: nuts@ora.com

Ken's book is an expansion and update of his online document JAPAN.INF, which is an invaluable resource for those working with Japanese text. JAPAN.INF discusses the handling of Japanese under UNIX, VM, DOS, Amiga and Mac. If you use anything more sophisticated than a Smith-Corona, Ken's guide will have a suggestion for getting Japanese on your machine. Many of the applications Ken cites are freeware or shareware, so cost need not keep you from breaking the romaji-barrier. Even if you're not ready to take the plunge into Japanese E-mail or wordprocessing, Ken offers a useful history of the various kanji systems (such as 常用漢字) and their various electronic counterparts. JAPAN.INF was last revised in early 1992 and therefore provides only cursory coverage of topics such as DOS/V, but it is still worthwhile reading. It is available via anonymous ftp. Look for the files JAPAN1.INF, JAPAN2.INF and JAPAN3.INF at the ftp sites ucdavis.edu (128.120.2.1) and msl.umn.edu (128.101.24.1). If parts of JAPAN.INF initially appears as gibberish, fret not. The gibberish is Japanese text, and the document describes how to get it back into Japanese.

E-mail in Japanese

Eudora, the splendid Internet mail manager for the Macintosh, now supports Japanese text. There are two versions: Eudora-J and Eudora-EJ. Eudora-J features Japanese menus, while EJ supports Japanese with an English-language interface. Japanese supports works under KanjiTalk, the Japanese Language Kit or SweetJam. Both Eudora-J and Eudora-EJ are free and available at several ftp sites. Check at ftp.cs.titech.ac.jp and miki.cs.titech.ac.jp. Although Eudora is all but self-explanatory, be sure to download the help files. For the very latest
Japanese Language Kit for the Macintosh

This summer Apple released the Japanese Language Kit, its long awaited Japanese module for WorldScript. The module allows Japanese text entry under System 7.1, the latest release of the Macintosh operating system. Unlike KanjiTalk, the established Japanese interface for the Macintosh, the Japanese Language Kit allows for Japanese text entry with a standard English language interface. System level menus remain in English, although the menus for bilingual applications can be switched from English to Japanese. Files and folders can be given Japanese names. Because the Japanese Language Kit is a set of system extensions, not a separate operating system, users can run virtually any English application without compatibility problems. Most applications designed for KanjiTalk, such as EG Word, will also run under System 7.1 with the Japanese Language Kit.

Turning the Japanese entry mode on and off is a snap. The + SPACE key combination toggles between the US keyboard and the Japanese entry keyboard. Although the latest upgrade of EG Bridge (version 5.1) is compatible with System 7.1, the language kit includes its own conversion system. Kotoeri ことえり, Kotoeri offers the standard input modes: ひらがな, カタカナ, Roman (half-width, one-byte katakana) and Roman (half-width, one-byte Roman). Hiragana and katakana can be converted to kanji by tapping the space bar. The user can select the input mode through keystroke commands or through a handy operation palette (see figure 1). The palette, like all graphic interfaces, is unnecessary if you remember the keyboard commands, but invaluable when you forget the command codes. Kotoeri offers some welcome advances over EG Bridge, 2.1 異換 and other, older conversion utilities. It has a character palette option (figure 2), which allows the user to choose characters by radical, a handy option when a memory lapse leads you to the wrong on and kun-yomi. The character palette can be brought-up with a keystroke or from the operation palette. Kotoeri allows users to create multiple user dictionaries and the dictionary creation utility offers minor improvements over other system. Unlike EG Bridge, Kotoeri allows you to enter and view multiple dictionary entries at a time. But you may have little need for this option. Kotoeri's main dictionary is surprisingly robust. Under EG Bridge, for example, I had to manually enter 候 as a reading for そうろう. Under Kotoeri, this reading was included in the main dictionary. Finally, Kotoeri comes with bilingual documentation: parallel text in English and Japanese. No one who has struggle with a Japanese-language manual will overlook the value of a manual in idiomatic English. The parallel Japanese text also serves as a good primer for computer jargon.

The Japanese Language Kit comes with a complete set of fonts: two Postscript fonts (SaiMincho and ChīGothic), two TrueType fonts (HonMincho and KakuGothic) and one bit-mapped font (Osaka). The new TrueType fonts are a major step forward, since, unlike Japanese Postscript fonts, they do not require a special printer or special software for smooth scaling. (Japanese Postscript fonts require a special rasterizer — the standard Postscript interpreter will not do). With TrueType kanji, the computer, not the printer, scales the fonts to any size. The results are splendid, both on screen and on the printed page (see figure 3). The fonts consume an enormous amount of disk space, nearly 20 MB for both fonts, but this is not surprising given that a full set of kanji fonts contains nearly seven thousand kanji. The TrueType fonts also print surprisingly fast.

One liability of the new system is that is does not have a kanji-creation utility, such as the 外字登録 control panel in EG Bridge. Although my only occasion to use the 外字登録 utility was to create the special glyph for yori, some specialists find the standard JIS character set insufficient, particularly for proper nouns. Unfortunately the 外字登録 utility will not run under system 7.1. You can register non-standard
The Japanese Language Kit allows users to enjoy the much ballyhooed advances of System 7, such as publish and subscribe, TrueType fonts, better font and DA management, aliases, etc. The hardware requirements of System 7.1 with the Japanese language extensions are large but not exceptional. Like most Apple software, the system is backwards compatible. You can run the Japanese Language Kit with 7.1 on a 68000 with 4MB RAM, but things will happen excruciatingly slowly. A 68030 processor with at least 5 MB RAM is far preferable, and 8 MB is best for memory-hungry applications. The Japanese Language Kit bodes well for the future of multilingual computing: it is the first Asian language module for WorldScript, the multilingual environment for the Macintosh. At present there are modules for Eastern European languages, Hebrew, Arabic, Farsi and Japanese: all these languages can be handled simultaneously with a "WorldScript aware" application like Nisus or the latest release of WordPerfect. When the Chinese and Korean extensions arrive, WorldScript should fulfill the needs of the most demanding polyglot.

The Japanese Language Kit lists for $249.00, but it retails for roughly 20% less. It is available from both retailers specializing in Japanese software (such as Qualitas 510 848-8080) and large software houses (such as MacConnection 800-800-2222). Apple recently announced academic pricing for the Japanese Language Kit. It is now available through educational channels for $149. For the educational discount, contact the dealer from which your school regularly buys. If you bought KanjiTalk 6.0.7, you can upgrade it to JLK for $129. Contact Apple directly.

Japanese Capability for DOS

The following notice was posted to the Japanese Teachers and Instructional Technology mailing list. We reprint it here without recommendation. John R. McRae of Cornell, however, reports good results using the demo with Nota Bene.

Sponsored by Oxford University, a Japanese front-end processor for IBM-compatible PC has been developed and its version 1.0 is being released.

JitsuYou JKDO is a so-called add-on software to standard MS-DOS/PC-BIOS of IBM compatible PCs. It provides the possibility of input and output of Japanese (Kana/Kanji) on the level of MS-DOS so that standard western software can be used for Japanese without any modifications.

Before starting an application, first start JitsuYou JKDO by entering JY in the JY directory. JY is a TSR program which loads itself, the screen-driver and printer-driver into memory.

Following this you can use the character-oriented DOS applications like MS-WORD, WordPerfect, dBASE, Borland's language products etc., and input and output Japanese directly. JitsuYou JKDO 1.0 supports EGA/VGA/Hercules graphics cards, 24 pin, HP II compatible and PostScript printers.

Together with ShiYong CCDOS 2.0, it is possible to mix Japanese, simplified Chinese, classical Chinese and most European languages in a single file and on a single printed page.

Available for a test/demo installation:

ftp.lrz-muenchen.de[129.187.10.35], in /pub/culture/east-asia/sw/IBMPC/C/JitsuYou
ftp.lrz-muenchen.de[129.187.10.35], in /pub/culture/east-asia/sw/IBMPC/C/ShiYong

Hu Bo -- ucc02au@sunmail.lrz-muenchen.de (the author)
Privileging the Visual: Part II

What follows is a revised syllabus from my one-quarter course “Arts of War and Peace: Late Medieval and Early Modern Japan, 1500-1868.” Like all syllabi, no matter how frequently I re-do it, this one seems never to reflect my current thinking about the subject. I find that as my approach moves farther from the way I was trained, which consisted mainly of stylistic analysis and aesthetic concerns, I have begun to wonder whether I am using art to illustrate culture or culture to illuminate art. Perhaps the distinction is no longer important. Next time I do the class I will approach the material more thematically (“The Construction of Gender,” “The City,” “Travel,” etc.): I will also do more with the so-called minor or decorative arts, including robes, arms, armor, and ceramics. Text used was Noma Seiroku, Arts of Japan, vol. 2, Late Medieval to Modern (Tokyo, New York, and San Francisco: Kodansha International Ltd., 1980), chosen primarily for its reproductions. I also made a duplicate slide set of roughly 150 slides and put them on Reserve.

POWER SPACES: MILITARY ARCHITECTURE OF THE LATE SIXTEENTH AND EARLY SEVENTEENTH CENTURIES

Various kinds of domestic architecture existed during the late sixteenth century (best viewed in screens known as Rakuchū Rakugai zu 洛中洛外図 depicting the city of Kyoto). The most common (and the least studied) are the long shingle-roofed rowhouses of commoners, which fronted the streets and often doubled as shop space. In contrast, wealthy courtiers and warriors lived in spacious mansions consisting of various buildings linked by roofed corridors and enclosed by wooden walls and sliding doors, the top half of which was often papered with translucent shōji 障子 screens. Flooring consisted of polished wood or tatami 茅 matting. By the late sixteenth century, most mansions included a tokonoma 床の間 (decorative alcove for hanging scrolls and displaying treasures) and projecting shoin 書院 window/desks. Roofing consisted of sleek (and expensive) miscanthus thatch or high-quality wooden shingles, tile being reserved primarily for temples and shrines. The mansions of the elite were hidden from vulgar gaze within walled compounds embleshshed with beautiful, often legendary, gardens. Most of these architectural features (tatami, tokonoma, and shoin) originated in the Zen temple architecture of the medieval age, the complex at Daitoku-ji 大徳寺 being an outstanding surviving example. Because Kyoto was subjected to prolonged, devastating civil war, however, there are no extant examples of either aristocratic or commoners’ domestic architecture.

As the warfare of the sixteenth century engulfed both capital and countryside alike, another architectural form intruded itself upon the landscape: the castle. Primarily functional and improvisational from the outset, castles gradually developed standardized features: keeps or donjons (tenshukaku 天守閣), moats (horō 増), compartments (maru 圃), apertures for dropping stones (ishiotoshi 石落し), to name a few. Castles came to speak a clearly coded language, the language of power and authority. Nobunaga 増長 was the first to develop this language at Azuchi 安土, integrating the defensive and residential aspects of the castle to a refined degree. The castle and its attendant castle town also hastened the urbanization of Japan during the sixteenth century. Since the fate of the castle was integrally bound to that of its lord, castles rose and fell during this turbulent period with astonishing rapidity. By the time of Ieyasu, castles were subject to strict regulations; the building of new castles was proscribed, and repair of a castle required permission from the shogun. The Tokugawa ordered the dismantling or destruction of numerous castles all over the country at the beginning of the seventeenth century. Further, these behemoths required such costly maintenance that even the shogunate could not afford to keep all its castles in repair (the keep at Nijō, for example, was not replaced when it was destroyed by lightning). As a result, the castles that remain in Japan are largely reconstructions, consisting of bits and pieces of the original (see list). The resplendent residence areas of castles contrast with the somber keep. Here, as exemplified by the complex at Nijō, were located the monumental
audience halls (complete with elevated area for the shogun himself, the jōdan 上段), the massive tokonoma for the display of treasures, and the projecting shoin window.

The Tokugawa carried this highly ornate, polychrome architectural style into the realm of sumptuary proscription: it was deemed appropriate for the military and no other class, and its extremes can be seen in the Tōshōgū 東照宮 at Nikkō 日光, the Shinō shrine/Buddhist temple complex that served as the mausoleum for the deified shogun Tokugawa Ieyasu 德川家康. The carved motifs with which such edifices are embellished refer to Confucian themes, invoking the prestige and authority of China as emblematic of the shogun’s just rule.

Concomitant with the development of the castle/residence came the evolution of the tea ceremony and its distinctive accoutrements and architecture. Just as sixteenth century military men warred intensely, so did they play intensely. The tea ceremony became a primarily socio-political instrument during this period (rather like the closed-membership clubs that afford access to higher circles of influence-peddling in Washington today). Originating as a meditation break for Zen monks in China, the ritualized drinking of tea took on the proportions of a major boom during the fifteenth and sixteenth centuries. Although lingering overtones of the purification of spirit to some degree persisted in the ideology of the tea ceremony, this activity became an exercise both in the allocation of power and in conspicuous consumption, which reached its peak during the time of Toyotomi Hideyoshi. Among Hideyoshi’s numerous tea masters, Sen no Rikyū 千利休, a merchant from Sakai, offered the most radical innovations. Rikyū pushed the aesthetic of simple poverty to its limits, seen in the two-mat Tai-an 待庵 teahouse at Myōki-an 烏喜庵, as extreme in its way as the monumental audience hall at Nijō.

Works for Study

Azuchi-jo 安土城, prototypical Momoyama castle, built by Nobunaga in mountains northwest of Kyoto, destroyed at his death in 1582

Himeji-jo 姫路城, base goes back to 14th c., enlarged by Hideyoshi. Keep reaches present form in 1609 (best preserved keep in Japan)

Components of castles at Matsumoto, Kumamoto, Karatsu, etc.

Nijō-jo, established as Kyoto residence of Ieyasu late 16th c; enlarged/embellished 1602-3. Keep of primary enclosure no longer extant. Imp. area is the second enclosure (ni no maru), built for visit of emperor GoMizuno-o 後水尾 in 1626:

Gate (Karamon 唐門)
Large reception room (Ohiroma 大広間)
Informal audience hall (Kuroshoin 黒書院, “Black Shoin”)
Shogun’s private quarters (Shirosihoin 白書院, “White Shoin”)

Nishi Hongan-ji Shoin 西本願寺書院. 1632.

Great Audience Hall
Noh Stage

Tōshōgu at Nikkō, dedicated to Ieyasu, posthumously deified as the Shinto deity Tōshō Daigongen 東照大権現, the “Great Incarnation Who Illuminates the East,” ca. 1636

Pagoda at Buddhist temple complex
Tori marking Shinto shrine
Sunlight Gate (Yōmeimon 陽明門)
Chinese Gate (Karamon)
Offering Hall/Main Sanctuary (haiden 拝殿/honden)

Tai-an Teahouse, Myōki-an, said to have been designed by Sen no Rikyū in 1582
Tea ceremony ceramics: Shino 志野, Iga 伊賀, and Bizen 備前 ware teabowls, water containers, flower vases

References:

Noma, chapter 1-2, 4-5
Hashimoto, Architecture in the Shoin Style
Kirby, From Castle to Teahouse
Okawa, Edo Architecture: Katsura and Nikko
Tanaka, The Tea Ceremony
The Great Japan Exhibition, section on ceramics

Further reading (optional):

Cooper, Michael, They Came to Japan: An Anthology of European Reports on Japan, 1543-1640. Berkeley and Los Angeles: University of California Press, 1965
THE MARRIAGE OF POWER AND BREEDING: KATSURA DETACHED PALACE

The country estate at Katsura 桂離宮 was begun by an imperial prince, Toshihito no Miya (1579-1629), who had been adopted (and thus lifted above his impoverished peers) by Toyotomi Hideyoshi, until Hideyoshi produced an heir of his own. Such intermarriages between court and military were matters of convenience: impoverished courtiers gained funds, and parvenu warlords gained prestige. Toshihito was responsible for part of the shoin and the garden. Toshihito’s son, Toshitada (1619-1662), enlarged the complex. Katsura represents a different taste in shoin architecture from that demonstrated by the examples at Nijō Castle and at Nishi Honganji. The term sukiya zukuri 数寄屋造 indicates the kind of subdued elegant rusticity associated with the tea ceremony. Not only does this aesthetic apply to the various subsidiary buildings on the grounds at Katsura, it also pervades the main sequence of shoin themselves. Equally important is the garden in which the villa is sited, designed to afford segmented or framed views and incorporating both the Japanese love of literature and strongly-felt sense of place.

Buildings:

Main house, series of shoin:
- Old Shoin, built by Toshihito ca. 1620-1625
- Middle Shoin, added by Toshitada ca. 1640-1655
- Music Room
- New Shoin, built for visit of Emperor GoMizuno-ō

Gepparō 月波楼 ("Moon-Wave Tower"), small, rustic bldg.
Shōkintei 松琴亭 ("Pavilion of the Pine and Ch’In"), 6 rooms.
Shōkatei ("Flower Appreciation Pavilion"), small tea hut.
Enrindo/Onrindō, Buddhist chapel.
Shōiken ("Laughing Thoughts Pavilion"), 7 room bldg. with servants’ quarters, pantry, kitchen, etc.

Grounds:

Front Gate, Katsura Fencing
Shinsen Islands
Amanohashidate 天橋立 ("Bridge of Heaven")
The Rocky Shore
Sumiyoshi 住吉 Pine (alternatively interpreted as Karasaki Pine)
Valley of Fireflies
“Face of Night”
Maples Hill
Drum Waterfall

References:

Noma, chapter 5
Hashimoto, Architecture in the Shoin Style
Okawa, Edo Architecture: Katsura and Nikko
DECORATION FIT FOR A LORD: FORMAL FIGURE, FLOWER-AND-BIRD,
AND LANDSCAPE PAINTING OF LATE SIXTEENTH CENTURY

The styles of the great Momoyama painters—Eitoku 永德, Tōhaku 等伯, Yūshō 友松, and Sanraku 山楽—can best be understood as a synthesis of two essentially different manners of painting, the native Yamatoe 倭絵／大和絵 mode and an adaptation of the monochrome inkpainting styles imported from China (called Kanga 漢絵, “Han painting,” in the Edo period).

Yamatoe, painting which flourished during the Heian period (ninth to twelfth centuries), applies to works with Japanese—as opposed to Chinese—themes. Yamato is the old word for Japan, and e means painting. Yamatoe was closely linked to literature, particularly poetry, to Japanese sensibilities, and to the distinctively Japanese feeling for the cyclical rhythms and moods of the four seasons. Its style originally derived from T’ang China, but after the eighth century the imported Chinese style evolved into something uniquely Japanese. The single most famous work in the Yamatoe style is the twelfth century illustrated handscroll Tale of Genji, a tenth century novel treating life at the Japanese court (see Sherman Lee, History of Far Eastern Art, colorplate 30 and pp. 305-308). Very little early Yamatoe survives, but literary sources refer to various categories: shikie 四季絵 (four seasons painting); tsukinamie 月次絵 (paintings of the monthly activities); nenjū gyōji 年中行事絵 (paintings of the events of the year); and meisho e, 名所絵 (paintings of famous places). Since these places were usually famous for their scenery at a given time of year, however, all these categories share a preoccupation with the seasons that is a distinctive feature of the Japanese world view. The Yamatoe tradition survived after Heian, and indeed some of its most exquisite creations are the narrative handscrolls that were produced during the subsequent Kamakura period (late twelfth and thirteenth centuries); but it was soon to be eclipsed by new developments in the fourteenth century. The major identifiable perpetuators of Yamatoe during the medieval period were members of the Tosa family, which served both the imperial court and the Muromachi shogunate. Their style is colorful, abstract, stylized, and miniaturistic.

During the fourteenth century a renewed interest emerged on the part of the Japanese in Chinese painting (as part of the appropriation of Chinese culture to help legitimize the parvenu authority of the shoguns). The Muromachi shoguns, eager to demonstrate distinctive cultural accomplishment independent of the court, avidly collected Chinese paintings representing a variety of styles. Works of professional painters of the Sung academy such as Ma Yuan and Hsia Kuei comprise one source of the Kanga (“Han Painting”) or Suiboku 水墨 (“water-ink”, or monochrome inkpainting) tradition (see Lee, pl. 457-464) and formed the basis for the formal painting style known as shin. Works by monk-painters like Mu-ch’i (Lee pl. 467) and Yu-chien inspired the gyō 行 (semi-formal) and sō 草 (cursive, i.e. splashed ink) styles respectively. In addition to matters of style, such as the “one-corner composition,” the skillful use of elegantly silhouetted forms, and a distinctive vocabulary of brushstrokes including the so-called “axe stroke”, the works of these painters provided new subject matter as well: pure landscape, flower-and-bird painting, and figures of Zen monks and other worthies. A number of brilliant artists appeared during the Muromachi period, and the imported style began to be infused with Yamatoe sensibilities, as witnessed, for example, by the transformation of the Chinese theme of flower-and-bird into “Flowers and Birds of the Four Seasons” (shiki kachōga 四季花鳥画). The process of transformation, which began in Muromachi, culminated in the Momoyama period. The Kano 狩野 family workshop was at the forefront of this process (see Lee, pl. 514).

Artists and Paintings

Background:

The Tale of Genji handscroll, 12th century.
Ma Yuan 馬遠 (13th c.), Mountain Path in Spring.
Mu-ch’i 枚溪 (13th c.), Kannon triptych.
Yu-chien 玉潤 (13th c.), Inkspash Landscape.
Hui-tsung 徽宗 (12th c.), various flower-and-bird paintings
Sesshū Tōyō 邪守等楊 (15th c.), landscape paintings
Kano Motonobu 猿野元信 (early 16th c.), Flowers and Birds of the Four Seasons.

Kano Eitoku (1543-1590), third-generation head of Kano school, pioneer of the opulent polychrome-gilded Momoyama warlord “look;” died young of overwork.

Fusuma (sliding doors) of Jukō-in, a subtemple of Daitoku-ji. 1566. Flowers and Birds of the Four Seasons (central room); Four Accomplishments (Music, Go, Calligraphy, and Painting (Kinki Shoga)) (North-east Room). See Momoyama, no. 4; Doi, pl. 1, 12-13, 38-39.

*Cypress. 6-fold screen. Tokyo National Museum

Kano Sanraku (1559-1635), adopted son of Eitoku

Fusuma at Tenkyū-in, Myōshin-ji 妙心寺. *Pheasant and Plum; Tiger and Bamboo; Morning Glories. 1631. See also Doi, pl. 50-51, 116. These are attributed to Sanraku and perhaps his adopted son Sansetsu.

Hasegawa Tōhaku 長谷川呉服 (1539-1610), rival of Kano Eitoku, came to Kyoto from Noto lured by the lavish commissions, but was able to flourish only after Eitoku died; friend of Sen no Rikyū, had access to Daitoku-ji and other Zen temple collections.

*Maple Tree, Chishaku-in 知積院. Wall painting.

Kaihō Yūshō 海北友松 (1533-1615), another Kano rival. Son of a lord massacred by Nobunaga. Raised in a temple, an adept at the tea ceremony.

*Plum Screen and Peony Screen. Myōshin-ji.
Crane. Hanging Scroll. Boston Museum of Fine Arts
See Doi, pl. 145.

* = Noma

References:

Noma, chapter 2.
Doi, Momoyama Decorative Painting.
Momoyama: Japanese Art in the Age of Grandeur.
Takeda, Kano Eitoku.
UNWRITTEN NARRATIVES: GENRE PAINTING OF THE MOMOYAMA AND EARLY EDO PERIODS

During the sixteenth century new subjects emerged from the mixture of the traditional classical themes of Yamatoe and the Chinese-inspired subjects of Suibokuga: people of the time and their various daily activities. The six-fold screen depicting Maple Viewing at Takao by Kano Hideyori 秀頼 (fl. 1566-1577) is one of the earliest surviving examples of the new taste for depictions of contemporary manners and customs. Appropriately enough, it is painted in a hybrid Chinese-Japanese style.

A survey of the genre paintings of this period reveals how they begin gradually to lose their dependence on old Yamatoe conventions like meishoe, (paintings of famous places), tsukinamie (paintings of the activities of the months), and shikie (paintings of the four seasons), and come to depict human activity for its own sake. These works also begin to divorce themselves from the close connection with literature that characterized traditional Yamatoe. The Japanese term for this new type of painting is Fūzokuga 風俗画, which refers specifically to genre paintings produced during a hundred years from the latter sixteenth to latter seventeenth centuries.

Screens depicting the city of Kyoto (Rakuchū Rakugai zu) constitute a matrix for the emergence and development of genre painting. Embellished sometimes with literally thousands of people from all walks of life going about their daily business, these screens reveal the attitudes and priorities of the elite who commissioned them. As the screens develop over time, the ideal (and utterly fictitious) vision of social harmony and order, the preoccupation with the commonweal, gives way to emphasis on public, and then private, pleasures.

Fūzokuga was the precursor of Ukiyo-e 浮世絵 ("Pictures of the Floating World"). As genre painting came increasingly to focus on themes of pleasure—brothels and kabuki in particular—the Tokugawa shogunate quite predictably became disenchanted with it and began to disparage Fūzokuga as deleterious to samurai morals. As a result the Kano painters in their employ were discouraged from painting such works and gradually abandoned these kinds of subjects, which came to be the preserve of workshops of anonymous town painters (Machi eshi 町絵師), who worked in eclectic styles that combined Yamatoe and Kanga.

Works for Study

Genre Precursors:

*Kano Hideyori (late 16th c.?), Maple Viewing at Takao. 6-fold screen, Tokyo National Museum.

Rakuchū rakugai paintings ("In and Around Kyoto"):  

*Machida 町田 screen, TNM ca.1525-36. Yamane, fig. 28.  
*Uesugi 上杉 screen, Uesugi Col., by Kano Eitoku, shows city ca.1570

Keichō (ca. 1570-1615) Genre Painting:

Funaki 舟木 screen, TNM, ca. 1617. Momoyama, no. 28.  
Hōkoku 豊国 Festival by Kano Naizen 内善 (1570-1616), commemorating the 7th anniversary of the death of Hideyoshi in 1604.  
*Jurakudai 聚楽第 screen, Mitsui Coll., 1588.  
*Pleasure Quarters at Shijōgawara, Dōmoto Coll., Kyoto and Seikadō Coll., Tokyo.

Kan’ei (1624-1644) Genre Painting:

Entertainments at a House of Pleasure, Suntory Mus., Tokyo.  
*Yuna 湯女 (Bathhouse Prostitutes), Atami Museum.  
*Matsuura 松浦 screen, Yamato Bunkakan, Nara.
References:

Noma, Chapter 3.
Genre Screens from the Suntory Museum of Art.
Momoyama: Japanese Art in the Age of Grandeur.
Narazaki, Early Paintings.
Yamane, Momoyama Genre Painting.

* = illustrated in Noma.

THE PAINTING ‘ESTABLISHMENT’ OF THE SEVENTEENTH CENTURY:
THE KANO AND TOSA SCHOOLS

Seen in the light of the originality soon demonstrated by a multitude of painters of the Edo period, later Kano and Tosa School painting, representing as it does the end of a long-established “orthodox” tradition, is sometimes characterized as being dull, derivative, and devoid of vigor. To view it in this way, however, is to miss the important role played by these schools. They transmitted traditional subjects and styles; they trained aspiring artists; they wrote important treatises which served to introduce Chinese painting theory; and they served as catalysts for reaction by the more innovative painters of the day. It is safe to say that the majority of painters during the Edo period either trained with or were to some degree influenced by Kano, and to a lesser extent, Tosa painters.

The major Kano painter of the Edo period was Tan’yu (1602-1674). The Tokugawa bakufu (military government) continued the practice of employing the Kano family, and, shortly after the establishment of the new capital at Edo, appointed Tan’yu Goyo Eshi, Official Painter to the Shogunate. He was given land at Kajibashi in Edo and there set up his studio. His brothers Naonobu (1607-1650) and Yasunobu (1613-1685), also Goyo Eshi, founded the Kobikicho and Nakabashi branches of the Kano School respectively. Goyo Eshi was the highest subdivision of the general rank of Oku Eshi (Painters of the Inner Quarters), serving the bakufu and the great daimyo of the day. Other of the numerous Kano painters became Omote Eshi (Painters of the Outer Quarters), serving less exalted patrons, while their pupils frequently became Machi Eshi (Town Painters—not a formal title but a descriptive term), spreading Kano themes and styles to a broader segment of the painting world.

While the Kano School got its start interpreting Chinese themes in Chinese-derived styles, the Tosa School represents the Yamato-e lineage, treating Japanese subjects such as literary, religious, or political history, classical romances, and the like, in a native Japanese style. The Tosa family first appears during the fifteenth century, at a time when Yamato-e had lost considerable popularity in the face of the new Suiboku tradition. Tosa painters, nonetheless, enjoyed the highest patronage, and many attained the rank of Kyūtei Edokoro Azukari, Director of the Imperial Painting Bureau, which served the emperor and the court. The most important medieval Tosa painter is Mitsunobu (1434-1525), whose works, mostly handscrolls (emaki) preserve ancient Yamato-e subjects, motifs, and techniques, although Mitsunobu cleverly introduced elements of Chinese Suiboku into his work to show his familiarity with the leading style of the day. The severe political disruption during the sixteenth century, which had brought such prosperity to the Kanga painters such as Eitoku, Tōhaku, and Yūshō, caused a reverse in the fortunes of the Tosa family. When the head of the family, Tosa Mitsumoto (1530-1539), was killed in battle, the Tosa family lost its patronage at court. Mitsumoto’s younger brother Mitsuyoshi (1539-1613) moved to Sakai, a port city near Osaka, in search of customers. The fortunes of the family were restored by Mitsuoki (1617-1691), who regained the traditional position of Director of the Imperial Painting Bureau. Mitsuoki, like Mitsunobu, reverted to eclecticism when lack of patronage threatened Tosa fortunes, and his paintings reveal an imaginative blending of the colorful Yamatoe figure style and monochrome Kanga technique employed in the landscape.
Paintings by Kano Tan'yū:

Decoration of Castles and Palaces:

Hawk, Nijō Ōhiroma, 1626. Wall painting. Reproduced Nihon bijutsu kaiga zenshū, vol. 15 (hereafter NBKZ), pl. 1. (not on reserve)

Sliding doors from Nagoya Castle 名古屋城, 1634:

- Four Accomplishments, in the Jōrakuden 上洛殿, Ni no ma 二の間, NBKZ pl. 5.
- Cycle of Good and Bad Rulers, Jōrakuden, Jōdan no ma 上殿の間, NBKZ pl. 8.
- Plum and Bamboo in Snow, Jōrakuden, San no ma 三の間, NBKZ pl. 4.

Other:

- Tiger and Bamboo fusuma at Nanzenji 南禪寺 Abbot's Quarters, 1641. pl. 10-11
  Compare with same theme by Kano Sanraku (1559-1635) and his son Sansetsu (1589-1651) (Kyoto Kano painters), Myōshin-ji.

- Jurōjin 寿老神, the god of longevity, kakemono (hanging scroll) triptych, flanked by flowers and birds, Tokugawa Museum, Nagoya.

- Life of Ieyasu 家康生誕, five handscrolls/emaki in Yamatoe style, Toshōgū, Nikkō: Birth of Ieyasu; Battle at Sekigahara 関ヶ原; Flower Viewing at Suruga 駿河の花見; Kegon Waterfall 華厳滝, 1640. pl. 45-48.

- Poets Ono no Komachi 小野小町 and Ariwara Narihira 原業平, from album of 100 poets, Tokyo National Museum. pl. 44.

- Sketches of Plants, Tokyo National Museum, pl. 51.

Tosa School Paintings:

- Kiyomizu-dera engi emaki 清水寺縁起絵巻/Scroll of Legends of Kiyomizu Temple, dated 1517, by Mitsunobu (c. 1429-1521). Section showing Thunder God. NBKZ vol. 5, pl. 30.

- Ishiyamadera 石山 engi emaki/Scroll of Legends of Ishiyama Temple, scroll 5, by Mitsunobu. Sec. I: Lady Murasaki Writing the Tale of Genji. Sec. 5, Burning of Main Hall in 1078. NBKZ, pl. 28.

- Seikōji 清光寺 engi emaki, 1487.

*Tale of Genji album by Tosa Mitsuyoshi (1539-1613), Kyoto National Museum. Great Japan Exhibition, pl. 9: Young Murasaki/Wakamurasaki; Festival of Maples; Utsube 空壺, Kiritsubo 桐壺, and others. Compare with 12th century Tale of Genji scrolls in Goto Museum, Tokyo and Tokugawa Museum, Nagoya. See also leaves of accompanying text in kana (native syllabary) script.


- Lady Murasaki Writing the Tale of Genji, hanging scroll, by Mitsuoki (1617-1691). Not rep'd.

- Quail Screen by Mitsuoki (see Paine and Soper, ch. 11, and Great Japan Exhib., no. 16). Compare with Chinese Sung painter Li An-chung 李安忠.

- Quail, hanging scroll by Mitsuoki, Gitter Coll, rep. A Myriad of Autumn Leaves, no. 7
Anon. 18th century painter, Tale of Genji Album, rep. Buell, Genji: World of a Prince, no. 10. Scenes: Ukifune 浮舟; Asagao 朝顔; Tamakazura 玉鬘; Young Murasaki/Wakamurasaki 若紫; Utusemi; Kiritsubo; Sekiya/Barrier Gate.

References:


APPROPRIATION AND DISSEMINATION OF COURTLY CULTURE: KOETSU, SÔTATSU, KÔRIN, AND THE RINPA ‘SCHOOL’

Monuments like Katsura Detached Palace represent an alliance of unlikely bedfellows from courtly and military, parties with no profound cordiality toward each other. Another example of the court reaching out to form bonds outside its own membership is the case of its collaboration with Kyoto’s wealthy, cultivated merchant class (the machishita 町衆) to produce a modernized revival of the classical Heian aesthetic and subjects.

This artistic movement began with the accomplishments of Hon’ami Köetsu 本阿弥光悦 (1558-1637), a sword connoisseur, potter, calligrapher, ceramicist, and lacquer-designer, and Tarawaya Sôtatsu 坂屋宗達 (d. ca. 1640), a fan painter and proprietor of a fashionable Kyoto fan shop, and their interaction with highly placed members of the imperial court, including the emperor GoMizuno-ō himself. Unlike formal schools such as Kano and Tosa whose members were blood-related and carried the same surname, the painters within this newly formed ‘school’ were related by common artistic interests. These included painting style, which was based to large degree on the revival and modernization of Heian aesthetics, on a distinctive subject matter (such as courtly romances like the Tale of Genji or Tales of Ise, themes from classical history, and the like), and on a recognizable technique (which used a thick, supple, pliant, calligraphic outline, and the puddling of ink, known as tarashikomi 混). It was only during the Meiji period that the painters practicing this style were formally designated as a school (ha). The school was named Rinpa 琳派, using the last syllable of the name of one of its leading lights, Ogata Kôrin 尾形光琳 (1658-1716).

After the deaths of Köetsu and Sôtatsu, the bold new style that they created seemed in danger of fading away. Sôtatsu’s successor, Tawaraya Sôetsu 宇雲, went to work in the north for the Maeda daimyo, daimyo of the Kaga domain, carrying on the Sôtatsu manner in a gentler, more diffuse form. The artist responsible for reviving and expanding on Sôtatsu’s vigor was Ogata Kôrin.

Kôrin was one of a number of major cultural figures who emerged during a creative interval of the Tokugawa period, the Genroku era (1688-1704). Genroku is synonymous with the flowering of high-spirited, distinctive, middle-class culture. While the samurai were in theory duty-bound to uphold the serious obligations of military and administrative service, to deport themselves according to certain proper codes of behavior, and to surround themselves with the accoutrements determined by tradition to be befitting of their dignity, the townspeople were left relatively free to invent new forms of cultural expression. Further, they were less inhibited than the military in the pursuit of making money and having fun. Entertainments flourished, particularly the kabuki and puppet theaters and the pleasure quarters. A galaxy of major creative talents appeared on the Genroku horizon: the playwright Chikamatsu 近松, the haiku poet Bashô 芭蕉, the novelist Saikaku 西鶴, and the printmaker and painter Moronobu 師宣. Ukiyo, a Buddhist term referring to the impermanence of the transient world (of grief), took on new meaning to the Genroku townsman: it referred to the fleeting world—of pleasure. It became a part of popular slang: there were ukiyo novels, ukiyo hairdos, ukiyo baths, and ukiyoe, “pictures of the floating world.”

Kôrin was a perfect child of his times. Born into a rich mercantile family in Kyoto, purveyors of fine textiles to the nobility, Kôrin quickly squandered his inheritance on typical fashionable ukiyo pursuits, went bankrupt, and was forced to turn to painting professionally to earn a living. Legends abound regarding his profligate and dissipated behavior, his various scandals and love affairs. Trained by a Kano-style painter, Kôrin was distantly related to Köetsu, and owned various objects by that master, which he was forced to pawn. It was, nonetheless, to Köetsu’s
and Sōtatsu’s style that Kōrin turned when he began to make his living as a painter. He, too, produced designs for lacquer objects and textiles, as well as collaborating with his ceramicist-brother Kenzan on pottery.

**Works for Study**
(unless otherwise specified, all screens the 6-panel variety)

**Works in lacquer and ceramics by Kōetsu:** Inkboxes and Teabowls

**Collaborations by Kōetsu and Sōtatsu:**

- Deer and Waka poetry scrolls, c. 1610, Atami and Seattle Museums
- cf. 12th century Taira Family Sutras
- cf. 12th century Anthology of the 36 Poets in kana script
- cf. 12th century text to the Tale of Genji
- cf. 17th century text to the T. of G. by Tosa Mitsuyoshi
- Cranes and Waka poetry handscrolls, Kyoto Nat. Mus. and elsewhere

**Small-scale works by Sōtatsu:**

- Copy of Saigyō Monogatari Story of Priest Saigyō, 1630, handscroll, Mori Collection.
- Screens of fans: Heiji Monogatari 平治物語; Raijin 雷神 (the thunder god); Priest Saigyō (Imperial Household Collection); Farmhouses in Spring; Priest Saigyō (Daigō-ji)

**Monochrome works:**

- Ducks and Lotus, hanging scroll, KNM.
- Bullocks, hanging scroll, Chōmyō-ji.

**Large-scale works by Sōtatsu:**

- Lion, panel from Lion and Elephant cedar doors at Yōgen-in.
- Waves of Matsushima Screens, Freer.
- Bugaku Dancers, pr./2-panel screens, Daigō-ji.
- Wind and Thunder Gods, pr./2-panel screens, Kennin-ji.
- Narrow Road of Ivy/Tsuta no hosomichi Screens (based on Ise Monogatari 伊勢物語/Tales of Ise, the 9th century diary associated with Ariwara no Narihira).
  - Compare with album leaf of same subj. by Sōtatsu, Burke Collection, New York.
  - Compare with screens of same subj. by Fukae Rōshū 深江燎舟 (1699-1757), Cleveland Museum.

**Works by Ogata Kōrin:**

- Lacquer box with Irises
- Design for short-sleeved kimono, TNM.
- Portrait of Nakamura Kuransuke 中村楽助, hanging scroll, 1704.
- Iris Screens, based on Ise Monogatari. Nezu and Metropolitan versions.
- Handscroll of Flowers of the Four Seasons, 1705, Nakamura Coll.
- Waves, 2-panel screen, Met. Mus.
- Wind and Thunder Gods, 2-panel screens, TNM.
- Thirty-six Immortal Waka Poets, 2-panel screen.
- Sketches from life, handscroll.
- Red and White Plum Screens, pair/2-panel screens, Atami.

**Works by Ogata Kenzan**
ART AS POPULAR ENTERTAINMENT: UKIYOE, EIGHTEENTH-CENTURY FIGURAL PRINTS

Ukiyoe ("pictures of the floating world") represent in a sense the continuation of the lively genre painting which flourished in the late sixteenth and seventeenth centuries. Like Fûzokuga, Ukiyoe dwelt on the pleasures of the moment, but a very different moment: the flourishing post-Genroku society of the Edo townspeople, particularly their brothels (the officially-licensed Yoshiwara 吉原 as well as other areas of prostitution like Shinagawa) and their theaters. Although Ukiyoe paintings and prints were produced in Kyoto and Osaka, Edo became the greatest center of printmaking from the early eighteenth-century, riding the glow of the bourgeois culture of the Genroku period (1688-1704).

Famous actors and prostitutes formed the core subject matter for these "pictures of the floating world," which afforded vicarious pleasure to those who could come no closer to these heroes and heroines than owning a reproduction of their image. For admission into this select society came dear: money was only the beginning. One had, in addition, to possess a quick wit, elegance of person, flair in speech and dress, and knowledge of the inner workings of this complex world to become a tsû 通, or connoisseur. Occasionally good looks, immense charm, or exceptionally quick wit were acceptable substitutes for money. Those who aspired to this café society but lacked the necessary finesse were called hanka-tsû 半可通, half-baked tsû, while the yabo 野暮, usually a rich bumpkin from the country, was destined to be a hopeless laughstock, quickly fleeced of his savings by the practiced hustlers of the "greenhouses", as the brothels were called in Edo slang. Such was the world of the Edokko, "child of Edo," whose ideal was never to go to bed while there was still money in his pocket, to best his adversary with verbal insults, and to keep abreast of the latest fashions. Edo people viewed Kyoto inhabitants as old-fashioned, tight-fisted, and short on pluck (Kyoto people viewed the Edokko as untutored, vulgar, and cheeky).

Prints developed from monochrome, occasionally with hand coloring, to simple two-color-block printing, to a theoretically unlimited possibility of color blocks (indeed, one print is said to have used 109 blocks before such extravagance was banned by the government). These images tell us much about constructions of gender and sexuality, and about what constitutes 'realism' in portraiture (by the end of the century men's portraits were vividly individualized, while women's portraits of the same period remain general stereotypes). They also document quickly changing notions of physical beauty and fashion. While they present themselves as 'real life,' they clearly represent a point of view, the idealization of the world of pleasure and the utter effacement of its seamy underside.

Works of Art

I. Early Prints: monochrome prints (sumizuri-e 墨摺絵) and hand-colored prints (tan-e 丹絵, beni-e 紅絵, and urushi-e 漆絵"lacquer prints"). To ca. 1745.

Hishikawa Moronobu 菱川師宣 (died 1694), the "Sparrow of Edo" and the "Father of Ukiyoe:"

Printed books.

Maple Viewing at Asakusa, Cherry Viewing at Ueno, pair of six-fold screens, Freer Gallery. Not reproduced.

*Set of woodblock prints of scenes in the Yoshiwara, N.Y., Met. (no. 143)
Kaigetsudō Andō 懐月堂安度 (fl. ca. 18th c.) and school:

*Prints and paintings of Bijin 美人/beautiful women (no. 145)

Torii 鳥居 School: (Kiyonobu 清信, 1664-1729, and other printmakers to ca. 1745)

*Prints and paintings of actors (Yakusha-e);
Onnagata (female impersonators) (compare text, no. 144)
Aragoto 荒事 ("rough business" roles)

II. Transitional Ukiyoe, ca. 1745-1765

Okumura Masanobu 奥村政信 (1686-1764): Two-color-block printing (benizuri-e)

III. Full-color-block printing: Nishiki-e 錦絵/"brocade pictures"

Suzuki Harunobu 鈴木春信 (1725-1770): *Kasamori Osen Teahouse 笠森おせん (no. 146) and other beauties

Kitagawa Utamaro 喜多川歌麿 (1755-1806): Full-figure portraits of women. See especially his set "Twelve Hours in the Greenhouses"
*The Fickle Face (no. 148), genre of Okubi-e/"large head pictures"

Tōshūsai Sharaku 東洲斎写楽 (fl. 1794-5):
*The Actor Ichikawa Ebizo 市川餓鬼 (no. 149) and others

References:

The Great Japan Exhibition.
Lane, Images of the Floating World.
Narazaki and Kikuchi, Utamaro.
Suzuki, Sharaku.
Takahashi, Harunobu.
As the nineteenth century dawned a new look appeared in Ukiyoe figure prints: colors become brighter, designs more elaborate, figures harder and more exaggerated in expression. Utagawa School artists like Kunisada and Kuniyoshi dominated the figural prints of the early nineteenth century. The market for prints proliferated, and their sheer number is astonishing. Over half of the surviving nineteenth-century ukiyoe prints are the output of Utagawa School artists. While technical facility reached a peak, a number of cut-rate publishing houses produced low-quality, mass-produced work that lowers the level of nineteenth-century prints as a whole. For this and other reasons, prints of this era have come to be known as "decadent." Kunisada and Kuniyoshi are seen as the quintessential artists of the so-called Decadent Style.

Subject matter for prints also widened, in response to intrusive government censorship, which sporadically banned 'undesirable' subjects like prostitutes and actors. These subjects were joined--sometimes displaced--by depictions from Japanese history, mighty warriors of the past, phantasmagoria, demons, and ghosts. Eventually landscape subjects attained pride of place in the diverse panoply of 19th-century prints. Katsushika Hokusai, famous for the underlying geometrical composition of his prints, and Andō Hiroshige, celebrated for his lyrical interpretations of landscape, led the way in developing the landscape print.

Works of Art

Utagawa Kunisada (1786-1864) and Utagawa Kuniyoshi (1798-1861):
Various prostitutes, actors, warriors, ghosts, demons

Katsushika Hokusai (1760-1849):
Thirty-six Views of Fuji, and other landscape series

Andō Hiroshige (1797-1858):
The Fifty-three Stations of the Tokaidō
One Hundred Famous Views of Edo, and other sets

References:

Hiroshige: One Hundred Famous Views of Edo.
_____ Hiroshige: The Fifty-three Stations of the Tokaido.
SPIRITUAL MATTERS: ZENGA, THE PAINTING OF ZEN MONKS

Painting associated with the Zen Buddhist establishment had a long history in Japan, exemplified by the work of Shubun and Sesshu during the medieval period. During the Edo period the painting of Zen monks took a new turn. It has received the modern designation Zenga to differentiate it from its antecedents, which the Japanese call bokuseki ("ink traces").

Zen (Chinese: Ch' an) was the last sect of Buddhism to develop. Although its adherents claimed that it originated in India with Shakyamuni (the historical Buddha, known in Japanese as Shaka), in actuality it is a blend of Buddhism with Chinese Taoism, and came even to include aspects of Confucianism. Zen claimed to have little use for the sacred scriptures of mainstream Buddhism or the vast pantheon of formal deities associated with the other sects. It stressed mind-to-mind communication between adept and pupil, with meditation and strict discipline as the primary means of attaining enlightenment, and a spiritual lineage traced back to Bodhidharma (Japanese: Daruma, died ca. 532). These notions are fundamental to understanding the imagery of Zenga, which consists in large part of portraits of the patriarchs, of the semi-legendary figures who serve as metaphors for the Zen ideals of enlightenment and unconventionality, of graduation certificates, of koan (puzzles to be meditated upon), and of other kinds of unconventional imagery seen as a product of the spontaneous Zen mind.

Zen began to flourish in Japan from the thirteenth century, when it was adopted by the military class to give them a cultural milieu rivalling that of the courtiers they had supplanted. (This is not the first time we have seen the culture of China invoked as a source of authority and a means of prestige). During this almost totally Zen-centered era a culture grew up centered upon the institution of the Gozan (literally “five mountains”), a system of organizing Zen temples based on a similar scheme in China. The monks of the Gozan came largely from the military elite and were closely connected with the political goings-on of the day. They were ardent devotees of Chinese literature, a suspiciously secular pursuit. Attached to these temples were ateliers whose painters, professionally-trained artists with monastic titles, produced masterpieces in the new Chinese Sung and Yuan-based styles. The Kano school is the result of the secularization of this ink-painting movement.

Edo period Zenga, like the Scholar-Painting we will next study, is an extremely personal kind of art. Its practitioners were usually monks who had no formal training as artists—and hence are differentiated from their Muromachi antecedents, who were of more professional bent—but painted in order to try to communicate something of the enlightened Zen mind. Their paintings are didactic in intent. Zen during the Edo period encountered myriad difficulties; the Gozan temples still existed but like everything else connected with the high culture of the period were subject to the most stringent and oppressive kind of regulation by the military elite. The major Zenga painters are provincial monks who wisely stayed away from these major centers and brought their message to the populace at large. Their paintings have a direct simplicity calculated to evoke an immediate response. As in Scholar-Painting, calligraphy, too, is an important part of Zenga. It provided the basis for the painters’ facility with the brush: it communicated sayings and maxims fundamental to Zen philosophy, and in its extremely personal nature it reveals intimate glimpses of the creative personalities of the great monks of the age.

Works for Study

Fūgai Ekun 風外慧騏 (Ana “Cave” Fūgai) (1568-1654). The earliest of the monk/painters to fit the pattern of the independent peripatetic artist-monk. Escaped from authority to live in a cave, painting to get across that which cannot be said in words.

- Paintings of Daruma (Crossing the Yangtze; Bust portraits)
- Paintings of Hotei 布袋
- Kanzan and Jittoku 寒山和尚/Han-shan and Shih-te

Hakuin Ekaku 白隬慧鑑 (1685-1768). Revitalized the Rinzai sect of Zen through the system of riddles (koan) and emphasis on proper training of monks. Began to paint around his fiftieth decade, simple paintings of Zen
Buddhist figures, moralizing tales, and themes from traditional Japanese art. Distinctive broad flat style of calligraphy.

- Paintings of Daruma
- Paintings of Hotei
- Ensō (circle)
- Self-portrait
- Graduation certificate
- Blind Men Crossing a Bridge
- Monkey
- Calligraphy ("Virtue" and other writings)

Sengai Gibon 仙崖義梵 (1750-1837). A wandering monk who finally settled in Kyushu, then became a layperson. Playful paintings with a peculiar bite in them, wide range of subjects from Buddhist figures to landscapes, astonishingly modern in conception.

- Daruma
- Kanzan and Jittoku
- Hotei
- Tiger and Dragon (diptych)
- Frog
- Nansen 南川/Nan-ch’uan Kills the Kitten
- Enso (circle)
- Circle, Triangle, Square

References:

Addiss, Stephen. Zenga and Nanga; The Art of Zen
A Myriad of Autumn Leaves
Suzuki, D.T. Sengai Gibon
Stevens, John. Brushstrokes of Enlightenment
CONFUCIANS, SINOPHILES AND MOLD-BREAKERS: LITERATI PAINTING

The expansion of the market for luxury items during the eighteenth century resulted in the establishment of new forms of painting, which took their place along side the established modes of Kano, Tosa, Rinpa, and Ukiyoe. One of these new currents was Chinese scholars’ art, a tradition of considerable antiquity on the Chinese mainland. The phenomenon was multi-faceted in its country of origin and became even more so in its new Japanese incarnation.

In its most ideal form, Literati or Scholars’ Painting, as the name implies, was a form of artistic expression associated with the scholar-gentry class of China. It is called by two appellations in Japanese: Nanga 南画 (“Southern Painting”), an analogy with the southern stream of Zen Buddhism, which espoused the principle of spontaneous and instant enlightenment, and Bunjinga 文人画 (“Scholars’ Painting”), referring to the original class who practiced it. Neither term is particularly appropriate to the art as it was taken up in Japan.

The Chinese scholar-gentleman emphasized the distinction between the professional painter, who was viewed as an artisan (the third lowest the Confucian class scheme of scholar, peasant, artisan, and merchant), producing functional objects for a livelihood, and the amateur (such as himself, more rarely, herself), who took up painting along with other arts, such as poetry, music, and calligraphy, as a form of self cultivation and of self expression. Scholar painters claimed to paint only to please themselves, not others, and in theory never sold their paintings. Not trained in the practices and techniques of the professional painter, these self-styled dilettantes relied on the proficiency with the brush achieved by their training in calligraphy and prided themselves on the seeming awkwardness of their works. They saw in painting an analogue to calligraphy: just as a person’s calligraphy is inimitably personal and revealing of one’s character, so should a painting be “read” as a spontaneous outpouring of a unique, cultivated individual. In actual practice, however, scholar-painters in China engaged in oblique and elaborate commercial transactions that only now are starting to be understood.

Another fundamental tenet of Chinese scholars’ painting was the creative transformation of accepted models from the literati past. By the eighteenth century, the time this artistic genre reached Japan, there was considerable diversity of opinion regarding just what those models should be. Japanese added their own layer of complication to this complex issue by designating the styles certain Japanese painters of the past as worthy models for transformation.

The concept of Scholars’ Painting became familiar to the Japanese through the florescence of Confucian studies in the late seventeenth century. But it took on dimensions unknown in its mother country. First there was no corresponding scholar class in Japan; literati painting appealed foremost to culture-seeking townsmen and impoverished lower-class samurai, who rarely had the financial resources to live up to the amateur ideal. Second, calligraphy (the mother of literati painting) never had the status in Japan that it did in China; thus the strong relationship between literati painting and calligraphy that existed in China was weaker in Japan. Third, the Japanese, sealed off from the rest of the world, had no opportunity to see the ancient models of Chinese scholar painting that had served as inspiration for their Chinese counterparts. They had to make do with inferior, often spurious, Chinese literati paintings; paintings by non-literate Chinese commercial painters; the works of a handful of Chinese immigrants in Nagasaki such as Shen Nan-p’ in 沈南蘤 (who practiced the antithetical and realistic “Northern” style) and I Fu-chiu 伊 Programm, a horse trader (i.e. lowly merchant) who painted as an avocation; and imported Chinese woodblock books depicting the styles of great masters—literati and non-literati—of the past. Thus from its inception, Nanga had an improvisational quality and was adopted piecemeal. Its foremost practitioners, Ike Taiga 池大雅 (1723-1776) and Yosa Buson 与謝薗村 (1716-1784), began their careers as anonymous machi eshi working in eclectic styles incorporating elements of Kano, Tosa, and Rinpa, to name a few. In their hands it gradually became popular, until by the end of the Edo period there were probably thousands of painters working in this Chinese “amateur” manner.
Works for Study

Examples of Chinese calligraphy.

Examples from woodblock books such as the Mustard Seed Garden Manual of Painting and the Hasshu Gafu.

Works by Ike (no) Taiga: (Note that translations of titles differ from book to book.) The artist who helped popularize the new Chinese style(s) in Japan by producing pictures of Japanese scenery in the Chinese manner. A talented calligrapher, indefatigable mountain climber, one of the first “professional eccentrics.” Styles based on Chinese woodblock books and inferior imported Chinese paintings. Pronounced attention to calligraphic line and brush vocabulary in his paintings. Capitalized on Confucian networks to find patronage.

Calligraphy (“Kinzan” 金山 and Seven-character poem in Clerical Script, Jishō-ji).

Eight Views of the Hsiao 蕭 and Hsiang 湘, set of fans: Autumn Moon over Lake Tung-t’ing 洞廷; Evening Snow over the River; Sunset Glow over a Fishing Village, Kumita Col., Tokyo.

Four Types of Painting Models, handscroll, Powers Col.

The Five Hundred Rakan 羅漢, sliding doors, Manpuku-ji, Kyoto. Painted with his fingernails.

The Lan-t’ing/Rantei 蘭亭 Pavilion Gathering of Wang Hsi-chih 王羲之, six-panel screen, Burke Col., New York.

The Six Chinese Distances, hanging scrolls, Tokyo National Mus.

Six Sights in Kyoto, hanging scrolls: The Great Buddha Hall, in the style of Mi Fu and Tōfuku-ji 東福寺, in the style of Hsia Kuei, Hamaguchi Col., Tokyo.

The True View (Shinkeizu 真景図) of Kojima Bay 児島湾, hanging scroll, Hosomi Col., Osaka.

True View of Asamagadake 朝熊嶽, hanging scroll, Yabumoto Col., Hyogo.

The Ten Conveniences, album, Kawabata Col., Kangawa.

Works by Yosa Buson: A talented haikai poet whose paintings reflect the breaking of established forms and the close scrutiny of the world around. Captures transient appearance and lyrical moods of nature. Variety of styles from elaborate, realistic polychrome to simple scribblings reminiscent of Zenga.

Willow, Peach, and Birds, Burke Col., New York.

Thatched Hut in a Bamboo Grove, Bridle Path through Willow Grove, pair of six-fold screens, Yabumoto Col.

Landscape in Sun and Rain, Könosuke Matsushita, Hyogo.

Cuckoo over Spring Verdure, Shinji Hiraki, Tokyo.

Night Fishing, Itsuo Museum, Osaka.

Sages on a Mt. Path, pair of six-fold screens, BMFA.

Mount Emei/Gabi 峨嵋, handscroll, Mayuyama Col., Tokyo.

Rock Screens, Powers Col.
**Haiga 俳画** (Haiku-style painting):


The Narrow Road to the Deep North (travel diary of Bashō), Yamagata Museum.

Broom, Poems, and Poet, University of Michigan Museum, Ann Arbor.

**References:**

Noma, pp. 148-149

Cahill, *Scholar Painters of Japan*, Chapters on Taiga and Buson

Takeuchi, *Taiga's True Views*

French, *Poet-Painters*

*A Myriad of Autumn Leaves* (read sections on Taiga and Buson); Yonezawa, Yoshiho and Yoshizawa,

Chu, *Japanese Painting in the Literati Style*, browse
SLIPPING THROUGH THE CRACKS: WESTERN INFLUENCE IN EDO ART

Although the presence of Westerners in Japan during the Edo period was limited to eleven or twelve Dutchmen attached to the trading compound of Deshima in remote Nagasaki, and scrupulously segregated from the rest of the populace, the influence that these “red hairs” (in Japanese, kōmōjin 紅毛人) ultimately had on Japanese art and society was far-reaching. They and their exotic imports and paraphernalia immediately entered the thematic repertoire of Japanese art. The maps which they brought contributed to the xenophobia of the Japanese, who saw for the first time how small and vulnerable their island country was in proportion to the rest of the world. The books they imported (although few Japanese could read them) opened up new worlds of Western learning (botany, zoology, astronomy, medicine, known collectively as Rangaku 蓮学) and caused the Japanese, for the first time, to question their own world view. Included in this literature also were illustrated treatises on art, which were to have profound influence in Edo painting. Another, less-widely acknowledged form of Western influence on Japanese painting came third-hand, from Europe to China, and thence to Japan.

The influence of Western art took primarily two forms: subject matter and technique. The former is exemplified by the work of the Nagasaki printmakers, who transmuted their mysteriously exciting foreign residents into something akin to symbols of their city for purposes of the souvenir trade. Four enterprising publishing houses, Hariya 針屋, Bunkindō 文錦堂, Yamatoya 和屋, and Toshimaya 高島屋, controlled most of this business; their products were called Nagasaki miyage (Nagasaki souveniers). Although not comparable in sophistication of technique (indeed many were hand- or stencil-colored) to the nishiki-e 鳳絵 of the capital, and usually not even based on actual glimpses of their subjects, these prints, nonetheless, have an immediacy which communicates the Japanese wonder and delight at these foreign curiosities.

To employ Western technique, on the other hand, required more artistic acumen than to render depictions of foreigners in familiar Japanese styles and media. The artist most remembered for his activities in this regard was Shiba Kōkan 司馬江漢. The irascible and eccentric Kōkan, who began his career as a forger of Harunobu’s prints, viewed himself as a gadfly pricking the conscience of the conservative society of his time. He devised a technique to reproduce the opacity of Western oil pigments (which earned the term “mud painting”). He reconstructed the lost art of copperplate engraving. And he tirelessly proselytized the superiority of Western ways, always presented against the inferiority of things Japanese. His works include both foreign and domestic subjects done in various Japanese and Western techniques and styles.

For all his radical viewpoints and significant contributions, however, Kōkan was handicapped by one sad circumstance: limited artistic talent. Others, such as the engraver Aoda Denzen 亞 الموادden, were to realize his aspirations to work in the Western manner with considerably greater finness. Others, like Maruyama Ōkyo 円山応挙, studied a wide variety of painting styles and managed to incorporate foreign elements without the self-conscious stiffness that marks Kōkan’s work. One of the most satisfactory syntheses of Western and Japanese art occurs in the work of the famous nineteenth century printmakers Hokusai and Hiroshige, who combine Western techniques for rendering pictorial space with purely Japanese subject matter and sensibilities.

Works for Study

(all in the Kōbe City Museum of Namban Art and reproduced in French, Through Closed Doors):

Worldmap and Peoples of Various Lands (1645?), two-panel screen, woodblock with hand-applied coloring. See also the “deluxe edition,” hand painted pair of six-panel screens.

The Dutch Factory at Deshima 出島, handsscroll, ink and color on paper.

Dutch Factory at Deshima, woodblock print, Toshimaya.

Elephant, woodblock print with hand-applied color, Yamatoya.
Camels, woodblock print with hand-applied color, Bunkinkô.

Hollander, woodblock print with hand-applied color, Hariya.

Juffrouw von Hollad, woodblock print with hand-applied color.

Dutch Women (The Blomhoff Family), multiple-block print, ca. 1835?, Yamatoya. Compare with Kawahara Keiga (c1786-1860), The Blomhoff Family, single panel screen.

Shiba Kōkan (1747-1818): A virtual polymath, learning enough Dutch to produce scientific treatises (perhaps with help from Chinese texts), to rediscover the lost technique of copperplate etching, and to replicate Western opaque pigments. Typical of late-eighteenth century oddballs, he sent out a death notice for himself in order to collect funeral donations and to be able to work uninterrupted. A fervent advocate for things Western, and a pioneer in the field of Edo Rangaku, Dutch studies. If Taiga furthered Chinese painting by showing the Japanese their scenery through the filter of Chinese styles, Kōkan did the same for Japanese scenery, interpreted through Western styles and techniques.

Enjoying the Cool of the Evening, hanging scroll, ink and light color on silk.

Hollander on a Pier and Dutch Woman, hanging scrolls, ink and opaque colors on silk.

Daruma, hanging scroll, ink and opaque colors on paper.

Shichirigahama 七里ヶ浜/Seven League Beach, two-panel screen, opaque color on paper mounted on wood.

Artist’s Studio, copperplate engraving.

Shinobazu Pond in Ueno 上野不忍池, copperplate engraving with hand-applied colors. Compare with Toyoharu’s ukiyoe version of same subject in Through Closed Doors.

Aodo Denzen (1748-1822): An accomplished artist and protege of the statesman Matsudaira Sadanobu. Famous for his copperplates in Western style.

A European Plaza, copperplate engraving.

Kinryūzan 金龍山 Temple, Edo (Asakusa Temple), copperplate engraving, hand-colored.

References:

Noma, Chapters 7 and 9 (marginally relevant).
French et al., Through Closed Doors.
BRINGING IT ALL BACK HOME: ŌKYŌ AND THE MARUYAMA-SHIJŌ SCHOOLS OF PAINTING

The impulse towards direct observation of nature that gained momentum throughout the eighteenth century cut across all the artistic lineages. If it found a raw, unassimilated expression in the work of Shiba Kōkan, in the able hands of the Kyoto painter Maruyama Ōkyō the Japanese found an artist supremely capable of blending the new appetite for visual truth with time-honored themes in an undemanding vision with great appeal to an enormous cross-section of the art buying public. The call for Ōkyō’s painting was brisk, and he left a host of pupils, followers, and imitators. The popularity of his manner continued unabated throughout the nineteenth century, even after the fall of the Tokugawa, and it formed the basis for the Nihonga movement of later times. It still thrives today.

Ōkyō, the son of a farmer, began his career as an assistant who applied coloring to dolls in a Kyoto toy shop. Impressed by the lad’s talent, the proprietor urged Ōkyō, then about 18 years old, to seek formal training in painting. Ōkyō studied with a master versed in techniques of Kano, Tosa, and Rinpa painting, all of which the budding artist eagerly absorbed. During his twenties, while Ōkyō was still employed at the toy shop, he was set to work copying and then designing “perspective pictures” for a viewing device called “Dutch glasses” (Oranda megane). Thus he became familiar with the spatial illusionism and one-point perspective of Western painting (and Chinese painting that was influenced by Western painting) that also was informing the prints of Okumura Masanobu during the 1750s. Ōkyō’s lucky chance came when he attracted the patronage of Yūjō, an imperial prince and abbot of Enman-in 彦満院, in 1765. This cultivated man shared the temple’s treasures and his own collection with Ōkyō, resources that included objects as diverse as Yuan-dynasty paintings and Western botanical studies. The Western studies probably helped spur Ōkyō further in the direction of empiricial study from nature. Further, Yūjō’s connections afforded Ōkyō introduction to patronage at the very highest (although not necessarily the most affluent) levels of society. Ōkyō’s art blends an eclectic range of styles and techniques, including the use of Chinese axe-strokes, a flat brush for applying broad washes, an unevenly-inked brush for graded outlines, and the so-called boneless technique that avoids outline altogether.

The most interesting among Ōkyō’s many pupils is the eccentric artist Nagasawa Rosetsu 長沢観雪 (1754-1799). Said to hail from a warrior family, Rosetsu came to study with Ōkyō around the age of 25 and quickly learned Ōkyō’s high degree of technical mastery. But Rosetsu often used this realist style for surrealist ends. His paintings betray a personality as bizarrely original as it was intense--there is something appropriate about the legend that Rosetsu, who died at the age of 45, was poisoned by a jealous rival. A style so dependent on the forceful personality of its originator could not be as successfully transmitted to pupils as Ōkyō’s more neutrally limpid art, so Rosetsu’s manner of painting soon died out.

While Rosetsu pushed Ōkyō’s style in the direction of eccentric fantasy, another pupil, Matsumura Goshun 松村観春 (1752-1811), merged the Ōkyō manner with the literati-style brushwork and poetic vision of his erstwhile mentor Yosa Buson. After Buson’s death in 1783, Goshun at the age of 31 begged to join Ōkyō’s studio. Rather quickly he founded his own atelier, the Shijō 四条 school, named after its location on Fourth Street in Kyoto. Goshun’s work combines Ōkyō’s clarity and precision of form with Buson’s impressionistic lyricism. Unlike Rosetsu, Goshun produced a vision that was easily imitated, and Shijō painting flourished as luxuriantly as Ōkyō’s. The legacy of these two schools is subsumed under the rubric of Maruyama-Shijō painting.

Works for Study

Works by Maruyama Ōkyō:

Thirty-three Bay Hall (Sanjūsan-gendō 三十三間堂), Hand-colored woodblock print, Kobe City Museum of Namban Art.

Four Paintings on a Handscroll: A Theater in Kyoto (a) and A Harbor Scene in China (d), KCMNA

Sketches of Insects, Album, TNM, and other sketches
Birdseye View of the Capital, hanging scroll, KCMNA
Courtesan Eguchi no Kimi  Afro Fugen Bosatsu, 1794, hanging scroll, Seikado.
Ono no Komachi, hanging scroll, Takaaki Coll.
Wild Geese over Waves, Enman-in, Kyoto.
Pine Trees in Snow, Pair of 6-fold screens, Mitsui Col., and hanging scroll version, TNM.
Wisteria, 1776, Pair of 6-fold screens, Nezu Mus.

Works by Nagasawa Rosetsu:

Peacocks, hanging scroll, copy of painting by Okyo, Shin’enkan Col.
Fuji and Cranes, hanging scroll, private col., Japan.
Islands of Immortality, hanging scroll, Sanso Col.
Burning of the Great Buddha Hall, album leaf, Kishimoto Col.
Bullock with Puppy, Elephant with Crow, pair of screens, Shin’enkan.
Chinese Beauty, hanging scroll, Kishimoto Col.
Ghost, hanging scroll, Shin’enkan.

Works by Matsumura Goshun:

Landscape in Buson Manner, hanging scroll, Keigensai Col.
Hibiscus and Blue Heron, hanging scroll, Kurokawa Kobunka Kenkyusho, Hyogo.
Landscapes in Snow and Rain, pair of 8-panel screens, TNM.
Stag in an Autumn Landscape, Itsu6 Museum.
Deer Haiga, hanging scroll.
Portrait of a Poet, B6an Coll., Berkeley.

References:

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_____, Through Closed Doors.
A Myriad of Autumn Leaves.
Okyo and the Maruyama-Shijo School of Painting.
The Great Japan Exhibition.
Moes, Rosetsu.
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Okyo and the Maruyama-Shijo School of Painting. St. Louis, 1980.


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Send manuscripts and queries to Mark Ravina:

Mark Ravina, Editor
Oboegaki
Department of History
Emory University
Atlanta, GA 30322
(404) 727-4025
(404) 727-4959 (FAX)
histmr@emoryu1.cc.emory.edu

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Department of History
Emory University
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Emory University
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